

# UNIVERSITY MUSICAL SOCIETY

## AN DIE MUSIK

Richard Rood, Violinist  
Richard Brice, Violist

Daniel Rothmuller, Cellist  
Gerard Reuter, Oboist

Constance Emmerich, Pianist  
Howard King, Guest Narrator

Thursday Evening, March 14, 1991, at 8:00  
Rackham Auditorium, Ann Arbor, Michigan

## PROGRAM

Aesop Suite . . . . . Jerzy Sapieyewski  
The Wolf and the Kid      The Miser  
The Old Hound      The Trumpeter Taken Prisoner  
The Eagle and His Captor  
An die Musik and Howard King

Trio for Oboe, Violin, and Viola . . . . . Beethoven  
Variations on "La ci darem la mano" (from *Don Giovanni*)

Quartet for Oboe and Strings in F major, K. 370 . . . . . Mozart  
Allegro  
Adagio  
Rondo: allegro

## INTERMISSION

Trio for Oboe, Violin, and Cello in C major, "London" . . . . . Haydn

Quartet for Piano and Strings in E-flat major, K. 493 . . . . . Mozart  
Allegro  
Larghetto  
Allegretto

An die Musik is represented by Byers, Schwalbe & Associates, Inc., New York City.

An die Musik records for the Musical Heritage Society.

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## Aesop Suite for the Oboe, Violin, Viola, Cello, Piano, and Narrator

JERZY SAPIEYEVSKI (b. 1945)

**A**esop Suite for An die Musik is Jerzy Sapiyevski's second composition to be inspired by the fables of Aesop, the sixth-century B.C. Greek slave. Sapiyevski's first *Aesop Suite*, for brass quintet and narrator, was commissioned by and subsequently recorded by the Annapolis Brass Quintet. The *Aesop Suite* heard this evening is the result of a separate commission from the members of An die Musik. In fulfilling this commission, Sapiyevski turned to his earlier *Aesop Suite* for source material.

The composer comments about the conception of the *Aesop Suite* and this adaptation written especially for An die Musik:

"When approached to write a piece with narration, I found it a perplexing task—I had no idea which text to use. Although there were many texts that I like, most did not inspire any musical thought. Finally, the idea developed of setting some of Aesop's fables. I like 'magic' in music, but I also like music's influence on the human spirit, and these fables seemed an excellent means of conveying this influence.

"I was attracted to the idea of transforming this piece for An die Musik because of its tremendous coloristic potential—the combination of oboe, piano, and strings seemed an ideal palette to give full expression of the moods of Aesop's fables.

"The piece is centered on several motivic ideas that are 'comments' on each fable. You might consider the piece as a dialogue between the narrator and the ensemble. My main intention, however, was to make the music penetrate the listener to the point where he begins to ask himself, 'Did Aesop know me personally?'"

Narration for *Aesop's Suites*:

### The Wolf and the Kid

Solo instrument: viola

A kid had no sooner strayed a little way from his flock than he found the wolf at his heels. He ran as fast as he could but at last, seeing that he would be caught, he turned and reasoned with the wolf.

"There's no denying that you will catch and eat me," said the kid, "but since my life must be so short, why should it not be merry? Play me a tune before I die! I will dance, and it will whet your appetite."

The wolf saw no harm in the idea. He took his horn and played while the kid danced around him. The music was so loud and merry that the shepherds could not help but hear. They ran to see what could be the cause of such celebration and chased the wolf away.

As the wolf ran off, he turned and shouted to the kid, "It's no more than I deserve! After all, I am a butcher by trade. I had no business turning piper just to please a kid!"

### The Old Hound

Solo instrument: cello

There was once a hound who had been faithful to his master all his life long and served him well. He had run down many a quarry in his time, but at last he grew old and lost his strength and speed. One day, when they were hunting, a wild boar ran out of the forest, and the master set his hound to the chase. The hound managed to catch the beast, but his teeth were weak and he could not maintain his hold, so the boar escaped. The master was furious and was about to punish the hound, but the hound stopped him, saying, "I would serve you better than ever, if it were in my power, but my body is too weak to obey my will. You should honor me for what I have been, rather than punish me for what I am!"

### The Eagle and His Captor

Solo instrument: violin

A man once caught an eagle, clipped his wings, and turned him loose among the fowls in his barnyard. The bird became so sad and scrawny that after awhile the man was delighted to sell him to a friend, who took him home and allowed his wings to grow. The eagle was so grateful that as soon as he could fly again, he caught a hare and brought it back to his benefactor.

A fox, observing this, laughed scornfully. "You're wasting your time!" he told the eagle. "You should have given the hare to the man who first caught you. If you make him your friend, with luck he won't catch you and clip your wings a second time!"

## The Miser

Solo instrument: piano

A miser once sold all his possessions for gold, which he melted down into a single lump and buried secretly in the corner of a field. Unable to keep away from the spot, however, he went there every day to gloat over his treasure. These visits did not go unnoticed. One of his servants followed him at last and, taking care to keep out of sight, discovered his secret. That very night the servant crept back, dug up the gold, and ran away with it.

When the miser saw that his hoard was gone, he tore his hair and screamed with rage. A neighbor heard the commotion and came to see what the trouble could be.

"Why, that's easily solved!" said the neighbor when he was told of the miser's loss. "Just bury a stone in the same hole and take a look at it each day. You'll be no worse off than before, for even when you had your gold it was of no earthly use to you!"



*Jerzy Sapijevski*

## The Trumpeter Taken Prisoner

Solo instrument: oboe

A trumpeter marched boldly into battle at the head of all the troops, playing such warlike tunes that all who followed him were inspired with courage. He was soon captured by the enemy, however, and sentenced to death. "Why put me to death?" he argued as he begged for mercy. "I have killed no one! My only weapon is my trumpet, and you must admit it is a harmless one."

"For that reason you are more to blame than ever," his captors replied. "Instead of fighting yourself, you stir up your followers to do so!"

**J**erzy Sapijevski is regarded as one of the brightest figures on the international music scene. Born in Lodz, Poland, in 1945, his musical studies began at the age of eight, and by the time he was twelve, his interests had turned specifically to conducting and composing. After graduating with honors from the State Advanced School of Music, he continued his musical education at the Conservatory of Music in Gdansk. Always interested in science and math, he seriously considered an engineering career; eighteen months of engineering school, however, convinced him to

return to music. While in Poland, he conducted his own experimental ensemble and performed extensively in concert halls, radio, and television.

By the time Sapijevski left Poland in the mid-1960s, he was an accomplished performer and composer. He settled in Washington, D.C., where he earned a master's degree from Catholic University, teaching there part-time until becoming a full-time faculty member at American University in 1975. Drawn to the synthesizer, Sapijevski was instrumental in establishing American University's Music Lab in 1986, strengthening the school's multidisciplinary audio technology program. Collaborating with musicians and scientists in exploring new sound technology, his latest work, *Songs of the Rose*, brings together synthesizers with a traditional string ensemble. Sapijevski's compositions range from single-instrument to orchestral works and have been performed in Europe, the United States, and Japan.

Jerzy Sapijevski was a Koussevitzky Fellow at Tanglewood, a Besançon conducting finalist, and in the Washington area, he has been artistic director of the Dumbarton Concert Series and composer-in-residence at Wolf Trap Farm Park.

## Variations on “La ci darem la mano” for Oboe, Violin, and Viola

LUDWIG VAN BEETHOVEN

(1770-1827)

**B**eethoven's Variations on “La ci darem la mano” (from *Don Giovanni*), written in 1796-97 (first performed in Vienna on December 23, 1797), was originally scored by the composer for the unusual combination of two oboes and English horn. The work was offered to Peters in 1822 in an arrangement for two violins and viola, but it was not published until 1914 (Breitkopf and Hartel) and at that time appeared in both wind and string versions. (The wind version was first offered to Breitkopf in 1803).

Beethoven had a life-long penchant for arranging and transcribing and transforming his themes for numerous and widely various combinations. It was the custom during Mozart's and Beethoven's lifetimes to paraphrase popular numbers from contemporary operas for whatever combinations of instruments were readily available. Given all this and the fact that the oboe was the original soprano instrument in this work, we may imagine that Beethoven would have enjoyed hearing this work performed with oboe and strings.

## Quartet for Oboe and Strings in F major, K. 370

WOLFGANG AMADEUS MOZART (1756-1791)

**A**part from his genius as a composer, Mozart was one of the great performers of his day, and, as his letters show, his reactions to performers and performances were intense and sharply focused. It followed quite naturally that he was often motivated to write a work because of the special talents and singular character of an exceptional performer. This was certainly the case with the Oboe Quartet composed in Munich in 1781 for the oboist Friedrich Ramm, considered one of the great performers of his day.

The Quartet is a wonderfully constructed little masterpiece that balances elements of Mozart's mature string quartet writing with a concertante style particularly effective for an ensemble of wind instruments with strings. In the first movement, this combination of elements is clearly evident,

with Mozart having fun sometimes using the oboe and strings together as a quartet, then placing the oboe and strings in a more solo-ripeno relationship with the strings announcing some happy idea and retreating into the background while the oboe takes it away and develops it. The entire movement is Mozart setting forth his most elegant and charming nature, displaying from the beginning a warm, buoyant vitality.

The *Adagio* in its short duration proves to be a deeply moving emotional experience. After a haunting opening by the strings, Mozart used dramatic leaps in the oboe, darkly colored harmonies, and a throbbing repetitious accompaniment figure to create the setting of a tragic air.

The feeling of quiet sadness is delicately broken by a charming 6/8 *Rondo allegro*. In a startling middle section, the oboist crazily strikes out in 4/4 time, while the strings patiently continue their triple time pattern. In due course, the oboist returns to join in the more conventional doings of the movement, now overflowing with high spirits. Recalling an earlier rustic tune, the piece lightly and quietly bids us adieu.

## Trio in C major, “London” for Oboe, Violin, and Cello

FRANZ JOSEPH HAYDN

(1732-1809)

**H**aydn's Trio in C Major was originally composed for two flutes and cello and is the first of a set of four called the “London Trios.” Unlike Mozart, who was known to dislike the flute, Haydn appears to have had an affinity for the instrument. All his mature symphonic works feature the flute prominently, and, in addition to the London Trios, Haydn wrote many chamber music works with flute, including the flute quartets and trios with cello and piano, and violin and cello.

The Trio in C major is a cheerful, airy work, full of charm. It was probably written in the spirit of a divertimento — a light, entertaining musical diversion, or perhaps as a piece that amateur musicians would get together and play — and purchase the music, too! With that in mind, and recognizing Haydn's penchant for transcribing many of his works (the slow movement of his piano trio in F-sharp appears as the slow movement

of his 102nd Symphony), one can imagine that Haydn might have been pleased to hear this work performed with oboe, violin, and cello.

## Quartet in E-flat major, K. 493 for Piano and Strings

MOZART

**T**he piano quartet in E-flat was completed in 1786, about five weeks after the completion of *The Marriage of Figaro*. It was commissioned by Franz Anton Hoffmeister, a composer-publisher living in Vienna, and was a new genre of chamber music: chamber music with piano as a true member of the ensemble. Johann Schobert, a Silesian living in Paris, had been the first to use the piano in chamber music in this way, and he became the model for those composers who followed him, of whom Mozart was one.

Alfred Einstein refers to the E-flat Quartet as a masterpiece in its originality, its freshness of innovation, and its craftsmanship. The intense emotional nature of the first piano quartet in G minor has become transformed into a work of brighter hues, though, in Einstein's words, "Iridescent with hints of darker shades." In the dreamy *Larghetto*, one finds an ultimate tenderness, and the final *Rondo* is vigorous and ingratiating.

### About the Artists

**T**he hallmark of An die Musik is its unusual combination of oboe, string trio, and piano. It is the only permanent ensemble with this unique instrumentation, a combination that allows subtleties of color and timbre, nuance and drama, encompassing four centuries of repertoire. The vast range and variety of chamber literature that An die Musik explores is unmatched by more conventionally comprised ensembles. The ensemble has also been the source of inspiration for original works.

Formed in 1976 by pianist Constance Emmerich and oboist Gerard Reuter, the ensemble draws its name from Schubert's song in praise of music. From a modest three-concert series in New York a little over a decade ago, An die Musik has attained a place in the foremost rank of world-class chamber ensem-



bles; today, these annual series of concerts in New York City are sold-out events.

Acclaimed in the United States and abroad for its ensemble playing and the superlative musicianship of each of the five artists, An die Musik has been featured on distinguished series across the country, including those of the Coleman Chamber Music Association, Chamber Arts Society of Duke University, Phoenix Chamber Music Society, Syracuse Friends of Chamber Music, and the Kennedy Center's Ensemble Recital Series (selected by the Voice of America for worldwide broadcast). They have also been featured at universities and colleges across the United States and western Canada, including a four-year residency at Southern Methodist University in Dallas that offered master classes, open rehearsals, and concerts.

An die Musik's festival appearances include the Lincoln Center Summer Festival, the Fall Festival at Round Top, Texas (directed by James Dick), and the White Mountain Center for the Arts (under the direction of Gerard Schwarz). On October 6, 1990, the group appeared at the Flanders Festival in Ghent, Belgium, where it gave the first performance in modern times of Mozart's "Gran Partita," arranged during Mozart's lifetime by C.F.G. Schwencke as the "Grand Quintetto." This concert, given in the thirteenth-century abbey Bijloke, accommodated 2,000 people and was videotaped and recorded. On November 4, 1990, An die Musik was featured by "The Festival of Britain — Orange County 1990" in the premier chamber music concert at the Irvine Barclay Theater in California. This event was made possible in part by grants and support from



*Top: Richard Brice, Richard Rood*

*Bottom: Daniel Rothmüller, Constance Emmerich, Gerard Reuter.*

the British government and the Consulate General in Los Angeles, among others.

An die Musik has performed and recorded in five European countries, and its radio broadcasts have been taped for re-broadcast in Berlin, Frankfurt, Oslo, Hilversum, and Dublin. The ensemble's 1990 concert in the Edmonton Chamber Music Society Series was recorded and broadcast throughout Canada by the CBC.

An die Musik's recordings include an all-Mozart album that received a Special Merit acclaim from *Stereo Review*, a premier recording of Martinu's Quartet for Violin, Oboe, Cello, and Piano, an album of piano quartets by Schumann and Brahms, and one of Beethoven's piano quartets. The group is presently engaged in a long-term recording project with Musical Heritage Society, encompassing the repertoire for piano quartet, oboe quartet, string trios, and other works for varying combinations. A second all-Mozart album (CD) and an all-Haydn album are scheduled. An die Musik's recordings are

featured on national radio in the United States, and a videotape of An die Musik in performance, by Allan Miller, has been shown on National Public Television throughout the country.

A major event of An die Musik's tenth anniversary season was a unique collaboration with four renowned contemporary painters, entitled "The Painter's Music, The Musician's Art." For this concert, Helen Frankenthaler, David Hockney, Robert Motherwell, and Kenneth Noland each chose music of particular inspiration in their lives, and their statements were included in the program notes. Four posters (the artists' visual counterpart of the music they had chosen) and photographs of the artists in their studios were exhibited during the performance. The concert was first performed in New York's Guggenheim Museum and then presented in museums across the country, as well as on subsequent concert tours of An die Musik.

This evening's concert marks An die Musik's Ann Arbor debut.

**V**iolinist **Richard Rood** has toured the United States and Europe as soloist and chamber musician with numerous ensembles, including Orpheus and Steve Reich and Musicians. He often appears as guest artist with Da Capo, Speculum Musicae, and the New York Philomusica ensembles, and is a frequent soloist and principal player with Lincoln Center's Mostly Mozart Festival, the New York Chamber Symphony, and Solisti New York, among others. A native of Cleveland, Mr. Rood earned his bachelor's and master's degrees at the Manhattan School of Music, where he studied with Raphael Bronstein. He has also worked with Margaret Randell, Charles Castleman, and Zino Francescatti. As a competition winner in Switzerland, Mr. Rood appeared on Swiss National Television and Radio. His recent recordings of Bach and Vivaldi concertos for Essay Records have received critical acclaim.

**V**iolist **Richard Brice** has toured throughout Germany, France, and Spain as soloist and principal violist of the Munich Chamber Orchestra. He earned his bachelor's and master's degrees at The Juilliard School, studying with William Lincer and chamber music with members of The Juilliard Quartet. While attending the High School of Music and Art, he studied with Eugene Becker of the New York Philharmonic. Mr. Brice was previously principal violist of the Southwest German Philharmonic and of the St. Gallen Konzertverein, associate principal violist of the Orquesta Sinfonica de Venezuela in Caracas, and violist of the Quartetto National de Venezuela.

**C**ellist **Daniel Rothmuller** has performed as soloist with the Los Angeles Philharmonic under Zubin Mehta, Carlo Maria Giulini, and André Previn. He also frequently performs chamber music in concert with Maestro Previn. He earned his bachelor's and master's degrees at Indiana University, studying cello with Fritz Magg and Janos Starker, and chamber music with Josef Gingold and William Primrose. He has served on the faculty of the California Institute of the Arts and was a participant in

Master Class with Piatigorsky. During military service, Mr. Rothmuller was a member of the White House String Quartet from 1966 to 1970. He is associate principal cellist of the Los Angeles Philharmonic.

**O**boist **Gerard Reuter** has toured the United States and Europe with numerous ensembles, including Orpheus and the Dorian Wind Quintet. He has performed at the Caramoor, Dartmouth, and Marlboro Festivals and currently participates in the Summer Festival at Round Top, Texas, where he coaches, conducts, and performs as soloist and chamber musician. Mr. Reuter studied at The Juilliard School with Lois Wann and at the Royal College of Music in London. He appears as concerto soloist with orchestras throughout the United States, including the Jupiter Symphony in New York.

**P**ianist **Constance Emmerich** began her musical studies with her father, continuing at The Juilliard School and graduating as a National Merit Scholar from Smith College, where she earned her master's degree in composition studies with Alvin Etler. She has been the winner of numerous national piano competitions that include the Young People's Concerts of the New York Philharmonic, making her concerto debut with that orchestra and her recital debut in New York at Town Hall at the age of 15. Mrs. Emmerich has twice been artist-in-residence at Yaddo in Saratoga Springs and has toured extensively in major cities throughout the United States.

**N**arrator **Howard King** is a long-time Ann Arbor resident and an enthusiastic supporter of University Musical Society activities. In 1981, he established the consulting firm of Howard King Associates, Inc., following nine years as a management consultant and 13 years as a college administrator. A former U.S. Marine Corps jet fighter pilot, he maintains a commercial pilot's license and an active interest in general aviation. To area residents, especially sports fans, Mr. King is best known as the "Voice of Michigan Stadium and Crisler Arena" in his job as public address announcer for University of Michigan football and basketball games.

**Gewandhaus Orchestra  
of Leipzig**

**Kurt Masur, conductor**

**May 1-4, 1991**

**8:00 p.m. Hill Auditorium**

*Midori, violinist*

*Christian Funke, violinist*

*Jürnjakob Timm, cellist*

*Elisabeth Leonskaja, pianist*

*Claudine Carlson, mezzo-soprano*

**The Festival Chorus**

**Thomas Hilbish, director**



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**Programs**

**Wednesday, May 1**

Sibelius: Violin Concerto in D minor (Midori)

Mendelssohn: Symphony No. 3, "Scottish"

**Thursday, May 2**

Brahms: "Double" Concerto in A minor for Violin,  
Cello, and Orchestra (Funke/Timm)

Brahms: Symphony No. 2 in D major

**Friday, May 3**

Prokofiev: Excerpts from *Romeo and Juliet*

Henze: *Seven Love Songs* for Cello and Orchestra  
(Timm)

Strauss: *Till Eulenspiegels lustige Streiche*

**Saturday, May 4**

Glinka: *Ruslan and Ludmila* Overture

Tchaikovsky: Piano Concerto No. 2 in G major  
(Leonskaja)

Prokofiev: *Alexander Nevsky*, cantata for  
Mezzo-soprano, Mixed Chorus, and Orchestra  
(Carlson)

*programs subject to change*



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